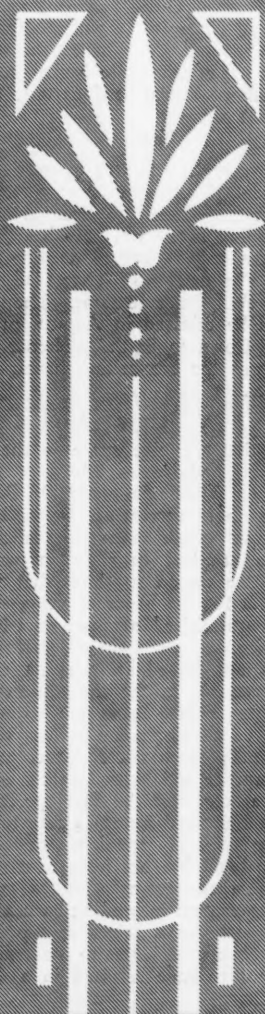


The AUTHOR & JOURNALIST



WHAT THIS PULP DEPRESSION NEEDS

By H. BEDFORD-JONES

LET'S FACE MORE FACTS

By CLEE WOODS

HOW HOLLYWOOD BUYS ITS STORIES

By HOMER CROY

The NARRATIVE QUESTION

By DEMMA RAY OLDHAM

THE MAN BEHIND THE EDITOR

By ED BODIN

THIS FUNNY BUSINESS

By PHIL ROLPHSEN



MANUFACTURING MASTERPIECES, by
Chauncey Thomas . . . BUY MAGA-
ZINES; CREATE A MARKET, by George
C. Henderson . . . GOOD TIMES ARE
COMING BACK . . . IT'S AN ILL WIND
THAT DOESN'T, by Harry Hilding . . .

1932

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THE AUTHOR & JOURNALIST...

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WILLARD E. HAWKINS, Editor

DAVID RAFFELLOCK . . . HARRY ADLER . . .

THOMAS HORNSBY FERRIL

JOHN T. BARTLETT Associates

JOHN T. BARTLETT, Business Manager

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THE REPERCUSSIONS of Wallace Bamber's article in our July issue, "Let's Face the Facts, Pulp Writers!" have been loud and far-reaching. Letters both of condemnation and praise have bombarded the editors of *THE AUTHOR & JOURNALIST* since its appearance. A few are published in this issue.

With the writers who contend that, even if the facts are as Bamber stated them, they should not have been published, we sincerely take issue. *THE AUTHOR & JOURNALIST* is a natural forum for the discussion of problems affecting writers. Discouraging facts, we believe, should be faced. If there are encouraging aspects to the situation, so much the better.

The point of Mr. Bamber's article, it seems to us, is the same point as that which has been brought out by most of his critics. It is that the depression, while temporarily affecting the majority of writers, to a greater or less degree, is a test of determination, resourcefulness, and ability. Those who keep up their courage, work harder than they have ever worked before, and keep alert for developments, will weather the storm and come out more securely established than they were under easier conditions. Surely this is a constructive lesson.

THE meeting of the American Fiction Guild scheduled for July 14 at the Hotel Pennsylvania, New York, has been postponed until 2 p. m. Tuesday, August 16, at the same place. Arthur J. Burks, vice president, advises that one week previous to the meeting a written schedule of the guild plan of cooperating with pulp magazine publishers will be sent to interested members, so that they will be able

to determine whether it is satisfactory to them, or whether it can be adapted to their needs.

The various pulp-paper publishers will be represented at the meeting, which follows the preliminary meeting held June 2.

New York Chapter No. 1 of the American Fiction Guild had its regular dinner and meeting on July 11. William C. Lengel, associate editor of *Cosmopolitan*, was guest of honor. Mr. Lengel's topic was "Luck and Chance in Writing." He told how he had succeeded in having his own book published by using a pen name, Warren Spencer, the publisher not knowing but that the book was the work of an amateur. It was accepted and proved a good investment, thus disproving the familiar contention that the name of the author is of primary importance. Ed Bodin, president of the New York chapter, presided. Other speakers were: Amita Fairgrieve, editor of *All Story*; Marion Shear, associate editor of the same magazine; Carl Bernard Ogilvie; Arthur J. Burks; Dorothy Waring, editor of Wm. Godwin & Co., book publishers, and August Lenniger, agent.

The American Fiction Guild, as outlined last month, is a national organization of professional writers in the pulp-paper field. Those interested in the purposes of the organization are invited to communicate with the officers at the headquarters, 178-80 Fifth Avenue, New York.

HOMER CROY, who contributes some interesting "inside stuff" on sources of motion picture material in this issue, is at present actively engaged in turning out pictures for leading film stars. He has the distinction of being the only writer to do two stories for Will Rogers. The first was "They Had to See Paris," from his novel of the same name. The second, a sequel to it, will be released in August, probably under the title of "Down to Earth." Homer Croy's first great success was the best-selling novel, "West of the Water Tower."

IT IS NOT OFTEN that we give space in the A. & J. to such elementary advice as "Be sure to put sufficient postage on your manuscript." But the number—and seemingly increasing proportion—of submitted manuscripts which reach this office with postage-due stamps attached calls for a word of warning. There is no reason to think that we are especially singled out for the honor of being allowed to pay postage on unsolicited manuscripts. It must be a general practice.

The warning is not issued in a spirit of consideration for editors. It is the thoughtless writer who suffers the consequences. Some publishers refuse to accept manuscript envelopes on which there is postage due. Evidently most offices do accept them, however, or the practice would be quickly checked. But the editor, as a rule, sees the envelope, and the presence of that familiar red stamp is sure to annoy him. The presence of a postage-due stamp on the envelope beyond a doubt has not infrequently stayed the editorial hand when it was about to write a brief note of encouragement in sending back a screed, and caused it to reach for a rejection slip instead. When there was a close question as to the availability of a manuscript it may have resulted in a decision adverse to the author.

The writer who sticks a three-cent stamp on a well-filled manuscript envelope surely *knows* that it is insufficient. Why foolishly prejudice the editor against his offering in these days when acceptances are so difficult to win, at best? The increase to three-cent postage will make editors more than ever reluctant to supply deficiencies in postage.

WHAT THIS PULP DEPRESSION NEEDS

. . . By H. BEDFORD-JONES



H. Bedford-Jones

LATELY I have met quite a few people who don't believe I know anything about the pulp depression.

"Oh," they say lightly, "editors buy anything you send in. You're established and sell on your name. Why, you've got stuff running everywhere now! You're wealthy, too."

This is like more of the popular if erroneous beliefs existent. I know two writers back East who have picked up an incident to my alleged discredit, that happened twenty years ago, and are paging all the editorial offices with it as though it were recent. And only last week I heard of another well-known writer about whom some of the most amazing yarns and predictions are floating around—all of them quite absurd.

Well, just how absurd is the pulp depression, and how to cure it?

It isn't absurd, brethren. It's pathetic. Wally Bamber comes across with a doleful article in the July *AUTHOR & JOURNALIST* that paints conditions a little blacker than they are, though they're bad enough. On all sides of us, the boys are folding their tents and going back to nature, or looking for steady work, and checks no longer flutter in like autumn leaves. All our troubles pile up at the wrong time, and postage is increased to boot.

Yet it seems to me we have the wrong slant on it. Heaven knows I'm no Pollyanna, to deny facts. But I don't think the magazines are quite so helpless as Bamber says. I think Bamber is all to the good, and I know he has some ideas about running a pulp sheet that will go over big some day when they're made public,

and I'd bank on him clear through—but I also know that some of the editorial boys are putting up a tremendous fight. They're not sitting back and letting the waves wash them out, believe me. Are we writers doing that?

What this pulp depression needs is not altruistic blah, but ideas.

I know quite a few writers who are washed out and admit it. Now let me give just three examples of writers who are not washed out, and I think you'll get my slant.

Smith is a retired sea captain with a harbor job. For several years he has been trying to write. He has made the pulps frequently. I asked him the other day if he'd given up his ambitions, and he gave me the horselaugh.

"Listen, mister!" he said. "I've got a job that keeps a roof over my head; that's enough. I'm plugging away just the same as ever, only more so. I ain't expecting to sell, sure! If you established fellows are hard hit, where do I come in? But I'm turning out more work than ever, and when the tide starts to flood, I'll have some awful good stuff to sell. And I'm learning all the time. Some of these days, I'll turn up and you'll find me a real writer."

"It takes a lot of guts to keep on writing without encouragement," I observed.

"Well," he said, "I've noticed that a fire hose don't get a lot of encouragement, but if you keep her pointed steady, long enough, she puts out the fire."

That's one angle. Then there's Robinson, a "regular" who has risen to the top during the past few years. Here's his reaction to Bamber's notions, and the slump. I cannot give his name for the excellent reason that he would not permit it, but he knows his onions.

◆ "BAMBER'S O. K., but jumps too fast," said he, being one of Wally's good friends also. "The changing style of writing doesn't come overnight. That old-time Merriwell style went out of use with the Merriwells; probably it killed them. I know, because I wrote some of

them. To a certain extent, Bamber's right. I think the reading public is fed up with the absurd trash that has flooded the stands; pick up some of those war and air thrillers, and they were so lushy that you wonder anybody had the gall to print the stuff, let alone read it.

"It's the flood of trash that has swamped everything, sure. But Bamber points to certain writers as heralds of the new era, which is something else. I've sold some of that exact stuff he talks about; how? By deliberately writing in a certain affected style. It looks novel, it gives something different, and gets across momentarily. I'm doing a lot of pen-name stuff. Most of it, I'm doing very well indeed, and it goes over, even now."

That's another opinion. Then look at Brown, an old-timer so old that in New York they've been saying for the past dozen years that he's all written out and washed up and done for, though he remains popular and keeps right on selling. I asked him how he did it.

"By reaching out," he said promptly. "You and I are like everybody else, BJ, and you can't deny it. Bamber has the right angle; the old stuff needs to be rejuvenated. But remember this: what is good will find a market. People always want the best, will always buy it."

"Right now, the editors are taking an awful wallop, but they've got to put stuff in the magazine or fold up. I aim to provide that stuff, even at low rates; and it's the best I've ever turned out, believe me! Not all at low rates,

either; here's a check at six cents, from a pulp, that announced three months ago they had quit buying, and if you don't think it's real, look it over. How do I do it?

"By working like hell, to be exact. I've been branching out in all sorts of ways, for it's true you can't put over mediocre stuff. I take a story and rewrite it two or three times before it goes out, fill it with surprises. I'm doing all sorts of stories, types I haven't been prodded to try before. I'm writing the sort of stuff I always claimed was impossible for me to write. I'm selling in small markets. I'm putting quality into hack work, if you get me. When the spur of necessity bites deep, you can either fight your head off and be broken, or else run like hell and win the race. I don't aim to be broken."

You will observe that both Brown and Robinson agree that the market needs first-class material, though one does not agree with Bamber and the other does. And I like that metaphor that Smith used, about the fire hose.

◆ It hits right where we need to be hit. Nothing is so hard as to turn out creative work under a terrific weight of worry, fear, despondency, as all of us know. It can be done and it must be done; but it's hard. Yet, why shouldn't it be? It's our job, and if we can't lick it we'd better find one we can lick.

So I think that what this pulp depression needs is more ideas and harder work.

BUY MAGAZINES; CREATE A MARKET

Dear Mr. Hawkins:

May I take exception to the "pauper payment" prophecies of Mr. Wallace Bamber, who says that "even 1 cent as a minimum rate will be a thing of the past" and that professional writers may have to make their writing an avocation.

Even if the prophecy were true, it seems to me to be a very bad suggestion to make at this time. I know that reputable publishers would not take a cue from it, but the half-cent-on-publication birds will be heartened and encouraged thereby to continue their policies.

The radio has had quite as much to do with poor magazine sales as has the depression. Radio programs are so poor that their popularity is on the wane. People out here are going back to reading magazines again.

I, like many writers, have been on war rations for some time, but I have not yet given up my professional career, that I have followed for twenty years. I work harder, take more time with my stories, consider markets more carefully, turn out fewer words, give more attention to my garden, and accept the rejection slips with the equanimity of a newspaper man who many times has seen a city editor crumple up his copy and throw it in the wastebasket (perhaps

to give way to a big department store full-page ad).

And here let me reiterate a suggestion of mine which you were good enough to publish some years ago.

If every writer in the country would buy all the magazines he can afford, it would help a lot. I buy all the way from eight to ten magazines a month. I have heard it said that there are at least 60,000 writers selling and trying to sell. If each bought ten magazines a month, that would make 600,000 copies.

Even if a writer is selling nothing but is making his living at something else and trying to write, he should join in a "buy a magazine" crusade. By so doing he may assure himself a market when he does write something salable. A single \$100 sale would repay him tenfold.

And it is not philanthropy in any sense, but common business precaution to buy these magazines. Only by so doing can the writer keep up to date on the editor's needs. Scores of times the mere act of sitting down and reading a certain magazine has given me an idea for a story that fitted it exactly and has led to a sale.

If *THE AUTHOR & JOURNALIST* were to foster this "buy a magazine" plan among authors, it would be doing everyone a service.

GEORGE C. HENDERSON.

LET'S FACE MORE FACTS, PULP WRITERS

. . . By CLEE WOODS



Cleo Woods

IN the July issue of *THE AUTHOR & JOURNALIST*, Mr. Bamber paints a pretty drab picture for the pulp-paper writer and concludes with the advice, in effect, for them to surrender abjectly to whatever prices and conditions the surviving publishers wish to hand out. He made me feel sick, till I got to think-

ing for myself. Maybe it was only self-hypnotism, but I soon felt great again.

Admittedly, the old gray mare ain't what she used to be. It's going to take a good horse doctor to get her well enough to plow corn again. But who of us with virility enough to write a bang-up action story is going to quit when the going gets a little tough?

To begin with, I must disagree with Bamber's forecast of an entirely new type of pulp-paper story. He blames present conditions besetting our profession partly on this subtle change. Look at the magazines which thus far have survived the depression. Have they been those sensing Bamber's predicted change in their editorial content? *Wild West Weekly* is still going strong. It's about as far removed from *Blue Book* as Job's hide was from the skin you love to touch. *Ace-High* continues to splash blood and burn powder, though with no little skill in the artistry of the deeds. It is very much alive, while *Far West Illustrated* staggered through two or three titles and then died a natural death. When the latter magazine changed its content and title to a mild type of Western love story, its end was in sight, while the virile, hard-riding heroes and gun-packing little cowgirls still gallop across the pages of *Ranch Romances*.

I cite these examples impartially, merely to show that the mortality of magazines is due far more to the economic condition of the

country than their failure to sense a new era in pulp-paperdom. Of course, changes will come, and types of story vary in popularity. But these changes will come so gradually that a writer will hardly be aware of them. He will grow and learn; editors will suggest here and disapprove there, perhaps months elapsing between times. There always has been room for *Western Story Magazine's* quieter type of story right alongside the swift-trigger pages of other magazines. Doubleday, Doran's *West* stands about midway between the two types, perhaps, and it too survives.

My contention from this is that we are going to have all types for a long time to come, although, of course, there may be great improvement within the types. We should improve. But tamed America's appetite for vicarious thrill by gun and horse, bad man and grim sheriff, bull-necked villain anywhere and fighting heart to death—this appetite must be satisfied from the newsstands, regardless of the minor changes in the cooking of the dish. It will be, too, just as soon as the masses can earn cash above the cost of beans, bed and gasoline.

The publisher who makes the most money from supplying this demand will be the man who gives the most for the money. Even the masses discriminate in values over a period of time. The publisher who gives the most to his readers must skim the cream of the current supply of manuscripts. It follows naturally that he will have gumption enough to bid for this cream by paying a little higher word rate than his competitors. This in itself assures us pulp-paper scribes a fair return for what we have to market, just as soon as there is revived buying power enough to enable the smart publisher to raise his ante. During the past seven years one publisher has consistently paid me a higher word rate than I could get any place else. Consequently, during all this time I have submitted to him first every story of mine which I thought he could use at all. There is your answer to the low rate prediction that will drive writers to other professions and make writing only a side issue. A good publisher wants to keep good writers busy turning out the best they can. If he drives such writers to other

fields, naturally enough they will find less urge to put the old pep into stuff that does not have to sell to pay the grocer. In my own case this summer, I am taking a four-months' trip through the Northwest in quest of fresh material, new scenes, living characters. If I had to stick to some other job, I could not do this. By so much then would some magazine pages lose the freshness and vigor that must necessarily find its way into the stories turned out by even an ordinary quantity writer such as I am.

◆ Even accepting the premise that pulp stories are evolving into a superior type, I fail to see why this must render the writer subservient to the publisher. If the surface intelligence of the lower masses has been bettered by radio, airplane, and automobile, then this intelligence must include more people within its scope than heretofore. If, therefore, the pulp story evolves to meet this surface elevation of intelligence, it must naturally broaden its appeal and consequently its sales.

The publishers in turn must be still more alert to pick the stories which best express this evolution. They can not keep up the supply by stultifying their writers in stuffy offices or wear-

some clerking all day while they are earning a living, and then expect them to turn out the super pulp story that night when the baby has the earache. No; the shrewd publisher knows that for a writer to do his best he must be free to think clearly and to think that way for long, uninterrupted intervals. Most successful writers have offices apart from their homes or well shut off in the home, where they can do this thinking. The writer also must be able financially to get about to see and learn of the places and people about whom he writes. He can't do it on occasional sales at one cent a word or less.

Of course there have been numerous magazine failures. So have there been bank failures; but not because of the sort of currency they have been handling. Grocery stores have failed by the hundreds the past three years, but they won't have to put in a new type of groceries to start up again. All they need is a fresh supply of the staples, plus what new food products of merit have gained popularity.

No, not until America becomes a far more cool-blooded people, will it take its vicarious thrills mildly enough to have the tale told slowly and with subtlety, an eye to art more than a yen to tell the reader what happened.

GOOD TIMES ARE COMING BACK

Editor, THE AUTHOR & JOURNALIST:

The article by Mr. Bamber, featured in your July issue, was mighty interesting, as representing one man's point of view, but I believe that it would be an error to regard it as an authentic statement of fact or even probability.

Personally, I take issue in general, specifically, and categorically, with every one of Mr. Bamber's statements and conclusions. He has been an editor, and while he has been a writer also, it is very evident his editorial experience has weighed more heavily upon him than has his experience as a writer.

The present economic situation, I believe, has blinded Mr. Bamber. He can't see daylight from the pit in which he stands. Granted that the sales-line on every graph in the country, including those of leading publishing houses, has sagged to the danger-point and beyond, with the return of good times (and they will return, sooner or later!) the pulps will return to their old form, their old prices, their old rates, and their old numerical strength.

Of course there will be changes, but they will be gradual and, in our lifetime, not great. Mr. Bamber seems to feel that the pulps have taken tremendous strides since the good old days; I can't see it.

They've improved, of course, but I well remember reading *Argosy* back in the days when it had a yellow cover, and it wasn't much different then. Better paper? Yes—we've learned to make better newsprint as we've learned better manufacturing processes. The same holds true of ink and the quality of the

printing. Art work has improved because the fierce competition of the boom days of '48 and '49 forced publishers into buying better art, just as it forced up rates.

As for the quality of the writing in the old magazines, it really wasn't so terrible. Frank Packard's "The Miracle Man," if my memory serves me well, ran years ago in old *Argosy*, mentioned before. *Blue Book* ran some mighty good stories, too, back in the days when I used to read them both, with brown, briar-scratched bare legs waving excitedly as I lay stretched on my belly and turned the well-thumbed pages of year-old issues. And that, boys and girls, was some little time ago, for there's more than a bit of gray at my temples now, and a goodly smattering of it in my whiskers, when I let them grow during long trips into the bush country.

I've been selling a rather goodly volume of fiction for something over a dozen years now, to both the pulps and the slicks. I've seen 'em come and go. I've watched them, and studied my markets rather carefully. And I'm no Pollyanna; I've lived too long to close my eyes to unpleasant facts.

But I'm going to say this: be not cast down by Mr. Bamber's pessimistic utterances. I'll bet him a new Underwood against a worn-out ribbon that when boom times come again, we'll build up again to the conditions which rejoiced us all in '28 and '29.

Not only that; the pulp magazines we'll have then will be very, very like those we have now, and those we had several years ago—and ten years ago. There'll be a gradual improvement, and—that's all!

I'm a flea-bitten old-timer in this writing business, and I doubt that Mr. Bamber, or you—or you—or you—can predict any "trend" in the type of story which will go in next year's pulps. Experience teaches that the popularity of the standard types waxes and wanes, but after all, a good story is a good story, and—I'm going to do some predicting now!—a good story, starting at the beginning, close-knit, with characters strongly and clearly delineated, will find a ready market next year and the next and the next, and forever and ever. Amen.

I realize that fiction forms change. Poe would be deemed prolix and mighty slow in getting under way, today, but the changes which have come have come gradually, and no writer since Poe's day has had to make any involved calculations and anticipate what the future holds. The changes have been made in a slow march, with which any reasonably alert and intelligent person could easily keep step; there has been no call, in the past, for tremendous leaps in the dark, and I feel sure there will be no such need in the immediate or indefinite future.

Just at the present moment we're all going to take less for our stories. We're going to take a penny or a penny and a half per word, and like it—although my old established markets are still paying me more than this, and without comment or objection. The slicks are slicing off a fifty or a hundred dollars from the usual price, and we'll take this, too, and like it, just as those of us who have regular jobs took our cuts, and said nothing.

But by the shades of all the immortals, when things start humming again, and advertising pours into the offices of the slick publishers, competition will start the rates climbing again. When our present hundreds of thousands of unemployed are employed again, and have quarters to spend for magazines, the magazines will come back to the old price—and so will rates.

Save *this* issue of THE AUTHOR & JOURNALIST, as well as the one in which Mr. Bamber's article appeared, and see who's the better prophet!

Sincerely,

(Name withheld by request)

MANUFACTURING MASTERPIECES

... By Chauncey Thomas

I HAVE been editor and author these many years. As an editor, I have never sent out a criticism like what follows, but as the author I have received its equal. Hence these perhaps somewhat sardonic remarks.

Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Dear Mr. Gray:

We have received your verses, "Elegy," and may be able to use an extract from them, particularly the above, if you will work it over into proper shape. The two "fulls" are tautology; change one of them. "Gem" is a cut stone, so change to "stone." There is no such thing possible as a "pure" ray. "Serene" is a mental condition, and as a "gem" (better, as suggested here, "stone") has no mind, therefore "serene" is utterly out of place. "Fathom" is to measure water perpendicularly, and thus to measure a "cave" is also impossible as a "cave" implies a hole in the earth off the perpendicular more or less. A perpendicular hole in the earth is a "hole" and never a "cave," you know. The fact is, there are no caves in the ocean, nor its bottom, which is full of ooze. "Bear" is the wrong verb here, as "bear" means either carry or bring into being by birth, which obviously the cave cannot do. Flowers are not "born," my dear Mr. Gray, if you will but think a minute. To be "born" means coming from the womb, and flowers have none, hence cannot give birth to anything. Flowers do not

reproduce themselves, either, but evolve seeds, and "born" means direct reproduction. "Blush" is also incorrect diction, as "blush" means an extra flow of blood to the face, and as a flower has neither face nor blood, of course "blush" cannot be used here. "Sweetness" is a sensation via the tongue, a matter of taste, so to speak, so substitute either "beauty" or "perfume." Air is air, hence "desert" air is wrong here, too. We often see "sea air" as you have "desert" air here, but a moment's thought will convince you that the location does not affect the air itself.

Editor.

And this is what would have been published:

Lots of rare stones of finest water
Are in the grayish ooze of the sea;
Full many a flower evolves unseen,
A total waste except to a bee.



BOOKS RECEIVED

WRITING THE SHORT, SHORT STORY, by Walter Alderman. A. D. Freese & Son, Upland, Ind. \$1. Market list, 25c.

With the present vogue of the short short-story (it will be noted that we differ with the publishers of the above book as to the logical punctuation of the term) a handbook covering the special technique of this form should prove popular. Mr. Alderman has covered his subject thoroughly and in a helpful manner. The hints he gives are applicable to longer fiction as well as to the tabloid tale.

HOW HOLLYWOOD BUYS ITS STORIES

... By HOMER CROY



Homer Croy

HOW does Hollywood buy its stories? An interesting question; one worth looking into.

I have flopped around in the studios for some time, been on and off payrolls, but don't know much more about it than when I walked through my first iron gate. As nearly as I can figure out, it is a matter

of chance. Once I was so simple and naive as to think that stories were bought for quality. I actually thought this, and I suppose there are writers living today who believe the same thing. It just shows how innocent writing people can be; they ought to have a school policeman to help them across the street.

I don't mean this to be as rough as it sounds, as the studios actually want good stories, and they will pay well for them. All well so far—but how in the world can any human being tell a good story before it is tried out on the public? Hollywood will pay a million dollars a year to any person who can sit at a desk and look over a book, a play manuscript, or a studio "original" and tell if it is a good picture. While I am in a spending mood I think I'll make it two million dollars.

A Niagara of manuscripts pours into a studio; Fox considers fifty stories a day; the company buys one a week. Monte Carlo is a steady-going, chanceless game in comparison to the Hollywood hopper.

All the major studios have "reading staffs" who hunt through the magazines for available stories, like hunters going through the Maine woods for deer. They beat the bush and stand and look and listen, wetting their fingers to the wind; now and then one of them creeps up, his red shirt palpitating with excitement, and bangs away. Picking up his quarry, he brings it to his chief and flings the quivering

body across his desk. What happens then? Don't get excited; there's no venison on the table yet.

Other great minds have to read it, report cards are filled out, and analyses are made. This is a good story, let us say for sake of argument. The studio is roaring with enthusiasm. Think of it!—a reader has turned up a masterpiece in a magazine. It is a seven days' wonder—a new story comes along—and the first story slides to the bottom of the desk, where, six months later, it is discovered by a new scenario editor, who tramps it into the wastebasket.

◆ No magazine is too small or too obscure to be beaten by the hunters. Sometimes it seems as if they were touched with genius for finding out-of-the-way magazines and they trek through them as patiently as the 49'ers in their day. From the larger magazines they get galley proofs of novels, serials, and even stories, and have read them before they are handed to the public. No magazine is too lowly to get a buggy ride. Not only are the magazines read and digested, but digests of all the half-possible stories are made and filed away. The magazines are not thrown away, but filed as carefully as income tax statements, by month and year. It is awe-inspiring to go through the reading department of a film company and see these stacks and mounds of magazines, with dusty slips of paper in them where prospectors thought they had struck gold.

This one source is what might be called the oyster-egg source; the oyster, we are told, lays a million eggs, and feels a maternal thrill in her soft bosom if one of these eggs grows up to carry on the family tradition. So it is with magazine miscellany; every once in a while one of these eggs gets on the screen. This, of course, does not mean the kind of eggs hens produce.

A second source of screen material is books, and we all know what avalanches there are of them; the avalanches in the Alps are casual and inconsequential to the ones that pour from the printing presses. More than two novels a day are published in this country, and every one of these books is read, digested, and a blood

count is made of it. If the book sets the studio crazy, the author, or his agent, is approached and money is handed him (Oh joy!), but even if the studio takes it comparatively calmly the digest and opinion are filed away, so that if conditions change, if a new star is engaged, or whatnot, the book may still be used. The list of book-plot digests on file in Hollywood staggers the human mind. That's the reason, I guess, you see such trash on the screen sometimes. . . .

◆ NOT only is the fiction read, but the non-fiction, stories you wouldn't ordinarily think of as having film possibilities. For instance, *The Royal Road to Romance* has been bought for picture purposes and is now being tossed back and forth like a hot potato. But I am no person to say where a story lies sleeping, and where it long ago has departed its nest. I did not see a picture in *Trader Horn*, but they put one in. I only hope it didn't hasten Aloysius Smith's end. But it was a box-office success, so why grieve for literature? Meantime *The Good Earth* remains unbought.

With the same well-meaning faithfulness the plays are seen, digested and story-conferenced. Every scenario editor not only reads all the play notices, but has scouts and spies and stool-pigeons (almost) who tell him what is afoot on the Rialto. They even get confidential reports by wire, often in code, before the play opens. A scenario editor who waits until a play is actually produced on Broadway is considered as ancient and old-fashioned as a Samurai. If the play looks particularly healthy, he may have an option on it before the curtain goes up; if the reviews and "audience-reaction" (you see what Hollywood does to a fella) are good he will take up the option ere the sun has crept down behind the Palisades.

Stage plays bring good prices, too. Run your eye over this: *Strictly Dishonorable*, \$125,000 (plus royalty); *The Front Page*, \$125,000; *The Greeks Had a Word For It*, \$100,000; *An American Tragedy*, both silent and dialogue rights, \$135,000, which must have been salve to Mr. Dreiser when he saw the film version.

Not only are the plays on Broadway inspected, but the plays put on by small theatre groups as well. Naturally this is true near Hollywood more so than in other parts of the country; but here no group is too small or obscure for a studio, if requested, to send a reporter.

Hollywood consumes from 500 to 600 stories a year, depending on the year and the conditions. The average might be 550.

In addition to this the plays in London and Paris and Berlin are inspected; in fact, no play in all the world is safe. Any moment Hollywood may come around and take it out to supper and before the night is over offer it money.

It isn't long, then, till the poor girl is weeping and wringing her hands, but heartless Hollywood rides on looking for another Maude Muller.

These are the rivers that pour into the Hollywood dam; magazine stories, books, and plays. But this is not all; we are not through. While the rivers are rushing to the reservoirs, springs are bubbling up from beneath, night and day, never ceasing, never stopping. They are the "contract writers"—human beings who are on the payroll and who sit in cubicles and Think. Just to see this, is, alone, worth the price of a ticket to Hollywood. Now and then the poor man groans . . . it is a sacred moment. Let us creep away. But stay, he looks at his watch . . . it's about time to go to lunch, and he puts it off till after lunch. There are studio executives who have grown old and tottering who have never actually caught these same staff writers thinking.

But—a little more seriously—these staff and contract writers are constantly turning in stories—"originals" they are called out here, the term being purely general. The number of these staff writers is amazing. For instance, when M-G-M was going full blast it had seventy-two writers—and produced fifty stories a year.

Thus to the mighty cataract that flows into the Hollywood studios are added the "originals" written on the payroll.

◆ THERE is also another stream putting into the studio—the stories written on the outside. Hollywood has learned from bitter experience not to read stories sent through the mail; the reason is simple: plagiarism—lawsuits. In this respect Hollywood has been much set upon. Miss Daisy Doakes (sister to the famous Joe) submits a story; a month later the postman throws it on the porch; a year later she sees a picture at the Pastime that has a boy and girl in it talking about love as they glide in a canoe (which was the big moment in her story) and she gets her brother-in-law, who has been admitted to the bar, to sue the company. The chances are the film company is as innocent as a canary in a squabble with a cat, but even to win the suit costs money, so the policy is to send back all unsolicited stories, unopened and unread . . . (Meanwhile mail order scenario-writing schools go on turning out innocent graduates). It's cheaper, from the studio point of view, to miss the good stories that might come in from crossroad geniuses than to fight off the camp followers.

It would seem easy enough, with all the stories flowing into a studio, to select one that would stand up, but other complications arise. A story may be bought to fit a star, or a director, or a cycle. Especially the cycle. For a time

Hollywood made practically nothing but gangster pictures; finally the lawmakers got ponderously under way and began to pass laws, but when this time arrived there were only two gangster pictures on the sets in all Hollywood. The picture makers were riding to other hounds.

◆ BUT of late the first faint light of another dawn seems to be breaking over the orange groves. It is to buy stories for their story merit rather than to fit stars and directors and cycles, or to balance the studio sales needs. If the story is sound, buy it; then go out and get a star who can play it, a director who can direct it, and hand it to the public for approval. A healthy sign.

A handicap that the studios have which the public seems never to consider is that a pro-

ducing company *has* to play down to its public. There are more smart people in Hollywood than in any other town of its size in the world, but they have to concoct a product for a public that could pass an army intelligence test only with the aid of earnest tutors. There are hundreds of studio people in Hollywood who would like to produce intellectual hucumless pictures, but it is as hopeless as trying to get Al Capone to teach a Sunday School class. It has been done many a time and oft by producers with the light of faith shining in their eyes, but those same eyes are now black and the pocketbooks of their owners bulge if you put a postage stamp in them.

The price of stories is down, but the eagerness to get stories is up. The rapacious maw of Hollywood must be satisfied. Good luck.

THE NARRATIVE QUESTION

. . . By DEMMA RAY OLDHAM



Demma Ray Oldham

A N interesting story, well written, usually finds a market. That same story, told in an uninteresting way, will find itself traveling back and forth from editor to editor, finally to be tucked away in the files of the writer's unsold stories.

We can use the best English, our descriptive matter may be perfect, the characters may be appealing, and the plot plausible to the letter; but if no importance attaches to the narrative question, the story nine times out of ten, will still lack interest.

What is this narrative question?

Let us show by illustration. Suppose your story concerns the desire of John Brown to earn a thousand dollars. You may write of John Brown's struggles and handicaps in trying to earn the thousand dollars, and make his expe-

riences entertaining, but when he has at last won the thousand dollars, what of it?

But if John Brown's mother is in the hospital and he must have a thousand dollars by Wednesday, in order to pay for an operation that will save her life, and John Brown right at that time doesn't have a penny—then the story of his struggles and final attainment will be interesting. It all depends on the *importance* of the outcome. In other words, on the outcome to the narrative question.

Failure to take this into account spells the non-success of many a story. The plot may be logical, the struggle may develop furiously in the body of the story; the climax may be dramatic—and yet, if there is no importance attached to the outcome of the narrative question the story as a whole lacks interest—and interest is what sells a story. But if your main character starts out to accomplish a certain thing *because* much depends on the outcome of that accomplishment, then and then only you have a story that grips the reader, one that he cannot lay down before finishing it.

You might build a complete story on a plot in which John loves Mary and starts out to win her; but the story will not be interesting

unless something in addition depends on his winning her. Suppose, for example that John is engaged to Mary and has gone to the expense of building a home for her. He has spent all his savings preparing to make her happy. Quite a nice little story, but one very mild in interest, could come out of it. How much more suspense would result if John's father had willed him a fortune which he was to inherit on the day he became twenty-one, provided he was married. He has obligated himself heavily in expectation of this fortune. John is desperately in love with Mary; engaged to her; tomorrow he will be twenty-one, and at the last minute she changes her mind. Not only will he

lose the girl and the fortune, but he faces ruin and disgrace unless he can win her in the few hours left to him.

Don't you see what a difference it makes when some vital matter of additional importance is attached to the outcome of the action?

In the first illustration John's mother's life depends on his earning the thousand dollars by Wednesday. In the second illustration John's fortune and future depend on his winning Mary before the following day.

In other words, the interest and salability of your story hinge on the importance of the narrative question. Don't neglect it.

THE MAN BEHIND THE EDITOR

... By ED BODIN



Ed Bodin

IF there is such a person as "the man behind the throne" in the editorial department of any leading magazine—it is the Circulation Manager, the man on whose shoulders falls the responsibility of maintaining the circulation on which advertising is sold.

In the larger companies, the Circulation Manager has a department of his own and is usually one of the directors of the concern; but while his work is separate from the editorial division, still he is a consulting editor to a great extent; for it is he, through his contacts with the newsstands and magazine salesmen, who knows what is making the magazine sell or what is holding it back. Such information comes to the circulation manager first—not to the editor.

True, editors receive hundreds of letters from readers stating reasons for or against certain contents; but that is not such a strong barometer as the circulation statistics based on actual contacts with the public.

A wise editor, therefore, listens to the circulation pulse; for no editor in the country knows just what the public wants. Some editors think they know—but while editors come

and go quite frequently, the Circulation Manager usually holds his job until he retires voluntarily; for he bases his judgment not on guesswork, but on statistics and actual reports from the front.

And we seldom hear of these circulation geniuses in news concerning the writing field; but whether a Douglas of Curtis or a Brehm of Crowell—these men have had a lot to do in the purchasing of manuscripts, a function which many authors believe rests entirely with the editors.

I have seen an editor and a circulation manager argue for hours on the value of a story. The mere fact that it might be a perfect story was not as important as the question of reader-interest it would create and hold for the magazine. Even art editors must consider the circulation manager. I remember one Saturday afternoon sitting in on a discussion where the art editor was showing a cover design to the circulation department heads. "This cover," he said, "is a masterpiece of art—the harmony of color is perfect."

"But," answered the Circulation Manager, "it would never make the average magazine buyer walk up to a newsstand and buy a copy of the magazine—it has no life—no sex-appeal—no vitality."

That's why it is important that the author consider the Circulation Manager's point of view—the point of view of reader-interest and appeal, based on fact, not fancy.

Cultivate the friendship of your local newsstand man—the fellow who seems to have the largest sale of magazines. He will be able to give you many a tip that might help you slant

your stuff for more sales. Remember, he is passing along these same points to the circulation managers—and the circulation managers are talking them over with the editors.

THIS FUNNY BUSINESS

... By PHIL ROLPHSEN

Formerly Associate Editor, *Calgary Eye Opener*



Phil Rolphsen

THIS, ostensibly, is to be an enlightening article on the genteel racket of writing humor, and why the editors may or may not buy the product of the mirth mill. Excuse it please, kind reader, I was only joking!—the chances are that I'll only get you muddled up!

Gag writing, as it is popularly called, is in many ways a thankless job. There is a very small chance of arriving anywhere. There is practically no chance of earning a "big name" for yourself which will help put over the mass of mediocre jokes which are bound to trickle out of your typewriter during the process of producing the "sure-fire" laughs which sell, for some mysterious reason.

There is no magic formula to fall back on. In general, humor is something that makes a person laugh. But unless it provokes a laugh out of the particular individual who presides over the market you are trying to make, it is not going to tickle his cash register either, regardless of your own opinion.

Therein lies the reason why many gag-writers feel that editors invariably buy the weakest gags and send back the good ones. It inevitably follows that the editor's sense of humor does not coincide with the writer's in all cases, or that the manuscript does not fit in with the magazine's vague policy which lives in the editor's imagination.

"Gagging" eventually becomes a habit. Every word and statement takes on a double, hidden meaning which can be brought out in some ludicrous way. Nothing escapes the humorist's quest for material.

There are several ways of getting on a pro-

duction basis. One of the best is *not* to sit down and stare at the typewriter, waiting for inspiration. Concentrate on something, preferably a subject suitable to be made fun of.

For example, we may be writing for the risqué magazines. This requires a snappy, sexy subject. Immediately, we think of a flapper. We have something to work on, so let's start at the bottom—her feet. Ah, pardon me—"start, bottom, feet, shoes, shoelaces—"*There's a lot of difference, says Charley the sheik, between starting on a shoestring and beginning at the bottom.*" This is punk, sure, but there you are. We can move along to heel, ankle, calf, etc., all of which can be "gagged" in the same manner, and any other subject you start out with offers the same possibilities.

Another favorite method of working is constantly to mull over humorous magazines while writing. A word catches your eye, various possibilities take shape in your mind, and a new idea is born.

◆ THE next step is to decide how the idea may best be presented. The idea must be brought out in such a way that the inference is perfectly clear to the reader. It must be cleverly worded. Sometimes the strength of the idea determines its form. An unusually good idea may be stretched out into a longer joke. Another may adapt itself to a one-line gag. Ordinarily, a weak idea gains emphasis by use in the form of a jingle.

Another way to strengthen an idea and increase its plausibility is by the proper use of characters. A gag which requires ignorance can be pinned on a backwoodsman in the city for the first time, an illiterate colored man, or a foreigner with his broken English, and so on. Dialect in itself furnishes many possibilities for the humorist.

Jokes may be submitted on letter-size sheets, four or five items to a sheet. Or slips somewhat smaller than the envelopes, with one item on each slip, may be used. The latter method has the advantage of not requiring recopying

for submission of the rejected items to new markets. Two sizes of envelopes are used, one slipping inside the other, and the manuscript should be small enough to go inside either. Some contributors make the mistake of enclosing a return envelope too small to contain the manuscript, much to the annoyance of the editor.

I may seem to be getting rather elementary, but during the four years during which I handled contributions to a humorous magazine, I found that a great many writers were working in a hit-or-miss fashion, often needlessly hurting their chances of making a sale.

Do not use flimsy tissue paper to save postage, or bind a batch of slips together in a folder with staples at one end, unless you want to get them back intact. Such manuscripts are hard to handle and read. Even if the editor overlooks his impulse to send them back, and buys one or two out of pity, your neat job is ruined when he tears them out.

◆ Now, let's have a look into that editorial office. Batch after batch of gags are arriving in an endless stream. Usually the editor reads the day's mail in one sitting, and he regards the job as a pain in the neck. Still, he reads all the material, good or bad, afraid that some "gem" might escape him if he didn't do so. He knows that there are a hundred times as many gags to read as he can possibly buy. Therefore, a businesslike manuscript is a welcome relief, and prejudices him in its favor.

Do not write long letters to the editor about nothing. He has probably seen all the ver-

sions calculated to sell material that cannot stand on its own merits. And he doesn't care how many items you have sold to such-and-such a magazine if the jokes you have sent him are not up to snuff.

Editors and others will tell you to study the magazine before submitting. This is desirable, but do not allow yourself to be misled by such study. You are likely to find that some of the material in the magazine is old, or of the weak "filler" type. It does not necessarily follow that the magazine buys all this mediocre material. Not at all. This portion of the magazine comprises what is called "pick-up"—the material furnished in the office. It may be staff-written; be taken from foreign exchanges, or from old issues of the magazine itself. As a rule, only fresh, snappy material is bought and paid for.

The market trend is toward short material, the shorter the better; with one-line cartoon ideas occupying the center of the stage at a premium. The flood of humor books almost solidly filled with illustrations has opened up a market for this type of humor which previously was somewhat limited.

Never discard a joke because you think it's too silly or punk to send out. As likely as not, that item is the very one the editor will buy with exclamations of delight! And if the heartless scoundrel won't buy any, good or bad, try writing an article like this!

IT'S AN ILL WIND THAT DOESN'T . . .

. . . By Harry Hilding

RECENTLY my income has been reduced two-thirds.

I had been living on that two-thirds and saving one-third.

I then faced the problem of doing one of three things: Living on the one-third. Supplementing my income by what I might be able to earn in a new, untried field. Drawing on my savings to maintain the old standard of living.

I have discovered two things: That we can live on the one-third if we must, and still live better than we did in, say, 1915. That I can supplement my income by effort.

So we cut our living expenses, keeping "down" with the Joneses.

Then I began to try to fulfil a dream I have had for a long time—that of writing.

I sent out seven manuscripts the first month, comprising nearly five thousand words. Acceptances aggregated nearly forty-three hundred words. The rate averaged about a cent a word.

I have just started on the second month. The well hasn't run dry. If the water remains sparkling and clear all will be well.

Thanks for the depression!

* * * * *

There is as much difference between the almost right word and the right word as there is between the lightning bug and lightning.

—MARK TWAIN

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THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Jack Smalley, managing editor of Fawcett Publications, 529 S. 7th St., Minneapolis, Minn., announces the appointment of Douglas Lurton as assistant managing editor. Roger Fawcett, son of W. H. Fawcett, the publisher, has been appointed associate editor of *Triple-X Western*. Earle Buell is now associate editor of *Startling Detective Adventures*. Mr. Smalley adds: "All Fawcett publications pay promptly on acceptance, usually within ten days of receipt of manuscript. While rates this year are lower, the writer enjoys a ready market here because the magazines are never overstocked and are showing a constant demand for fiction and articles. *Battle Stories* and *Triple-X Western* appeared on the newsstands in July with a new and attractive format, enlarging the magazines to 8½ by 11 inches, and increasing the type space. . . . *Startling Detective Adventures*, a leader in the field of fact articles, buys ten or more stories each month, using both current and past crime cases. Stories from various parts of the country are sought, to lend variety and give national coverage. Photos are paid for at good rates. Newspaper men and free-lance writers are urged to send in a brief outline of the leading crime cases in their locality, and assignments are given out promptly. . . . *True Confessions* reports a need for first-person romances up to 4500 words, also fact articles on social problems limited to 3000 words. One short short-story is published each month. Serials are usually given out on assignment. . . . *Modern Mechanix and Inventions*, and *Mechanical Package Magazine* pay good rates for construction articles and developments in the field of mechanics. *Screen Play*, *Screen Book*, and *Hollywood*, the Fawcett fan magazine trio, are supplied by staff writers in Hollywood and New York, but buy some free-lance stories."

Cowboy Stories, 155 E. 44th St., New York, of the Clayton group, has changed its plans for discontinuing, and will be continued as a monthly magazine, using Western cowboy material, at 1 cent a word, payable on publication.

Western Progress, 1835 Champa St., Denver, Colo., is a new twice-monthly magazine edited by James Emmett Fuller, and designed to stimulate thought, discussion and action for the economic rehabilitation and advancement of the Rocky Mountain West. It will use articles, short fiction, and verse, preferably by Western authors, but will not be in a position to offer remuneration for the time being.

The Christian Endeavor World, 41 Mt. Vernon St., Boston, has left the weekly field and become a monthly magazine. Carlton M. Sherwood, editor, writes, "Our manuscript requirements for fiction and general articles will be substantially the same as heretofore. We much prefer short-stories under 2200 words; our maximum length is 2500." This magazine pays from ½ cent a word up, on acceptance, photos \$2.

Outlook and Independent, which recently passed into bankruptcy, was purchased at a bankrupt sale on June 30 by Frank A. Tichenor, publisher of *Aero Digest*, *Spur*, and other magazines, 220 W. 42d St., New York. The price paid was \$12,500. Publication will be resumed by the new owner.

College Humor, 1050 N. La Salle St., Chicago, announces the resignation as editor of H. N. Swanson, who has become engaged in motion-picture work at Hollywood. He is succeeded as editor by Pat Reilly Foster. Fiction manuscripts should be submitted to the Chicago address, where they are passed upon by Mr. Foster and Dorothy Ann Blank, associate. *Humor* will receive a quicker report if submitted to the Eastern office at 420 Lexington Ave., New York, in charge of Joseph A. Thompson and Tom Burroughs.

The Calgary Eye Opener, 602 McKee Bldg., Minneapolis, Minn., has been purchased by Annette Fawcett, recent divorcee of Captain Billy Fawcett, nationally known sportsman and publisher. With the purchase, Mrs. Fawcett becomes head of the Bob Edwards Publishing Company, which issues also *Coo Coo*. The new editorial staff is headed by Wilkie C. Mahoney, formerly of the Fawcett Publishing Company staff. Mrs. Bob Edwards, widow of the famous Canadian humorist who founded the *Eye Opener* in 1902, will act as editor of the Canadian issue of the magazine. A number of innovations are contemplated in the magazine. It will pay cash on acceptance for all contributions in the nature of cartoon suggestions, epigrams, rollicking poetry, short and long jokes.

Pol-i-tax, 5241 Delmar Blvd., St. Louis, Mo., which was announced last month as in the market for material of satirical nature dealing with politics, big business, and the depression (principally cartoons), pays as follows, writes Grover Godwin, editor: For cartoons, \$2 to \$10, depending on size and merit; cover, \$15 to \$25; copy, 1 to 5 cents a word; jokes, \$1 to \$5. The size of cover is 8½ by 11 inches; drawing must be made so that it will bleed off the page. Decisions are promised within four weeks after receipt.

Home Circle Magazine, Louisville, Ky., has been purchased by National Weeklies, Inc., Winona, Minn., and will be published at the latter address.

The General Publishing Co., McComb, Ohio, states that owing to an erroneous announcement it has recently been deluged with material for its *Where-to-Go Guides*. These guides were discontinued with the 1930 season.

Thrilling Love, *Thrilling Adventures*, and *Thrilling Detective*, 570 7th Ave., New York, are reported to be open for a few rapid-fire short-stories within the fields indicated by their titles, for which payment is made at ½ cent a word.

Junior Home for Parent and Child, 1018 S. Wabash Ave., Chicago, Bertha M. Hamilton, managing editor, writes: "Our stories should not exceed 1500 words. At present we are overstocked with stories, but an unusually good tale is always welcome. Our new rate of payment, effective July 1, is ½ to 1 cent a word, on publication. We are always interested in handiwork articles. We prefer to have these simply written. Directions, without unnecessary padding, and simple diagrams, are most likely to receive favorable consideration. Poems should be two or three verses in length; for these our rate payment is 20 cents a line."



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Doran
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and gratitude.
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MONTH after month, good times and bad, I can crowd only a handful of the title pages of stories by my clients appearing in popular magazines into the regular display of results below. Among them are always one or two "first sales" of new writers.



A few of my clients' stories which appeared during May, 1932.

See the four stories by Lawrence A. Keating at the bottom. The following is from a recent letter of Mr. Keating's:

"Your alert marketing methods and really constructive comments on what stories to write, and then how to improve what I do write, are more than valuable to me. As a matter of fact, I depend upon you for the truth about my stuff."

Many of Mr. Keating's sales are due to my advance market tips, made possible by personal contact with magazine editors and publishers. We've sold about 75 of his short-stories and novelettes since October, 1929, as well as two novels, both serially and as books.

IT PAYS to invest in cooperation with an active, editorially recognized agency. Balance the wasted time, effort and postage of unguided production and marketing against my negligible reading fees of 50c per thousand words, a minimum of \$2.00 on any single manuscript. And remember that as soon as we reach a \$1000 quota of sales for a client all charges except the commission of 10% on American and 15% on foreign sales, are dropped.

(Complete descriptive circular will be mailed on request)

AUGUST LENNIGER

Literary Agent

45 West 45th Street

New York, N. Y.

The needs of the Frank A. Munsey Co. magazines, 280 Broadway, New York, have changed slightly within the past few weeks, and the following outline of requirements is furnished by the editors: "In *Argosy* the serial schedule is practically complete, particularly in lengths over 30,000 words. As a result, we cannot be interested in any but outstandingly good stories of serial length. Our situation with regard to novelettes is much more elastic: We are looking for strong novelettes of 10,000 to 12,000 and can use lengths up to 20,000. We are wide open to good short-stories, particularly of 5000 words or less. Short shorts, 1000 to 2000 words, are very welcome, provided they are stories and not merely incidents or anecdotes. *Argosy* is an outstanding magazine of varied action fiction. In each number we aim at as complete and wide a variety as possible. Our scope covers all the action fiction fields—sports, Western, Northern, sea, war, air, construction jobs, crime, mystery, humor, romance, foreign, adventure, railway, business conflict, fantastic, and pseudo-scientific. Our primary requisite is a strong, unusual plot packed with plenty of action. Of course, we want plenty of interesting character work and also well-done and convincing local color. We are not interested in love, domestic tales, sex stories, stories with a predominant woman interest, or told from a woman's viewpoint. . . . *Detective Fiction Weekly* has a quick and wide-open market, particularly for short-stories and novelettes, at rates of 1½ cents a word up. Probably no magazine in the detective field buys a wider variety of stories, and from a greater number of writers. Howard V. Bloomfield, editor, states that a number of the important contributors have emerged from the 'slush writers,' and every reasonable effort is made to encourage promising beginners. Novelettes should be from 12,000 to 20,000 words and short-stories from 2000 to 8000. No types are barred, but gangster and dope plots are generally avoided. . . . *All-Story* needs only the strong and dramatic type of story, being fully supplied with the 'sweet' variety. Our characters should, while moving in a romantic atmosphere, think, talk, and act like human beings. This applies particularly to serials and novelettes. Sensational plots will alternate with sheer romance stories in the shorter fiction. For the next few months, Amita Fairgrieve, managing editor, is in the market only for short-stories, preferably under 7000 words. The serial schedule is full. . . . *Railroad Stories* wants fiction 1500 to 40,000 words, on any phase of railroad, past or present. Our formula is: Menace, excitement, heroism—or fast-action humor—plus railroad atmosphere that is authentic but not too technical for general readers. Preferably yarns that glorify the adventurous side of railroading without getting away from convincing realism; real human stuff. Love interest permissible if kept in background. We do not care for such elements as gruesome, cripples, the triumph of non-railroaders, anything disparaging railroad men, big business propaganda. No fact articles except on assignment. Overstocked with true tales, fiction, and verse. Rates, 1½ cent a word and up, on acceptance."

The Hersey Publications, 570 7th Ave., New York, are reported as suspending publication. Their magazines have included *Gangster Stories*, *Slapstick*, and *Haywire*.

Plain Talk, 635 F St., N. W., Washington, D. C., is reported by a contributor to have returned a manuscript without explanation, after the editors had written, stating that they intended to use it.

Roland Phillips has resigned as fiction director of the McClure Newspaper Syndicate, 345 Hudson St., New York.

Warner Brothers, 321 W. 44th St., New York, are reported to have immediate need for stories for the following stars and featured players: Edward G. Robinson, Douglas Fairbanks, Jr., Warren Williams, Kay Francis, Joan Blondell, and Loretta Young. The company is said to be making a direct appeal to pulp writers. Material may be submitted in any form, manuscript, synopsis, or published material. Address Mr. Irving Deakin. The American Fiction Guild furnishes this note, with the hint that the opening is speculative but promising.

Babies, 1926 Broadway, New York, is announced as a projected magazine of the Macfadden Publications. It will be edited by Mrs. Franklin D. Roosevelt, wife of the Democratic presidential nominee, with her daughter, Mrs. Curtis Bell, as assistant editor. It will contain features of child guidance and pictures of beautiful babies. Usual Macfadden rates, presumably, will prevail in the matter of payment.

Popularity Magazine, 995 E. Rich St., Columbus, Ohio, has been discontinued until conditions become more favorable, writes Francis Steele, editor. The company, however, is still considering material for syndication, including short-stories of adventure, romance, humor, social problems, mystery, sport, and achievement, told with a degree of sophistication. Lengths must be between 3500 and 5000 words. "We purchase all rights and pay \$15 per story on publication. Except in case of seasonal material, no writer should have to wait longer than 90 days for publication, after acceptance."

Judge, 18 E. 48th St., New York, weekly humor magazine, is being published monthly during the summer months.

The Christian Board of Education, 2712 Pine St., St. Louis, Mo., states that "recently the policy of the teen-age papers, *Boys' Comrade* and *Girls' Circle*, was restudied." Resultant plans aim at relating these papers more definitely to the church school curriculum and the maintenance of a high educational standard. Intending contributors to these papers should bear in mind that all stories and articles *must* be of interest to the readers, as, in the opinion of the editors, "reading for sheer enjoyment has an educational value. . . . Therefore, materials that possess the qualities which provoke interest are sought by these papers." Stories and articles that have an indirect educational value, deal with ethical problems, or tell about peoples of other lands are desirable; also articles about hobbies and things to make. Articles and stories dealing with special church days and activities may be submitted, and an occasional story with a Biblical setting has a good chance of acceptance. Intending contributors should send for sample copies of these two teen-age weeklies and study their requirements at first hand.

Dean's Survey, Inc., 309 S. Ninth St., Louisville, Ky., Jos A. Humphreys, Jr., director, writes: "Will you announce that we are in the market for short-stories having to do with newspaper boys and their trade; also for short adventure and detective stories suitable for boys from 10 to 15? Material is intended for use in our projected newspaper boys' magazine, to be launched in October. Rates have not yet been fixed, but will be ½ to 1 cent per word."

U. S. Navy Magazine, 250 S. Broad St., Philadelphia, apparently makes no payment for material. A reader reports that the magazine published a poem without notifying her of its acceptance, and then stated that if it had known that remuneration was expected, it would have returned the poem to her.

Arcadian Magazine, Eminence, Mo., will not be in the market for material for several months.

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▲ ▲ ▲

Columbia courses have been prepared under the supervision of our department heads; they are carried on through personal correspondence by capable teachers of our regular staff. The experience of thousands of students testifies to their value. ¶ The University is primarily interested in offering the best type of instruction to serve well men and women everywhere who are eager to prepare themselves better for social and business life. ¶ The fees for these courses are arranged to cover the cost of preparing and teaching the subjects that are offered. Payment of tuition may be spread over a period of months if desired. ¶ Earnest effort on the student's part is necessary, however, and only those should inquire who are determined to act upon their desire to know more. ¶ If you believe that study under thorough University guidance can help you, let us tell you more about this system of instruction. Even though the partial list herewith should not include subjects you wish, write without any feeling of obligation. New courses are added from time to time; members of our staff may be able to suggest a program of study that you will enjoy. ¶ In addition to our courses in English we offer a wide variety of subjects, some cultural, others practical, including courses in agriculture, banking, general business, investments, languages, mathematics, philosophy, psychology, secretarial correspondence, etc. ¶ A bulletin showing a complete list of home study courses will be sent upon request. In addition to the general University courses this bulletin includes courses that cover complete high school and college preparatory training. ¶ We shall tell you frankly if we believe we can help you.

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BUSINESS PSYCHOLOGY
CHEMISTRY
CHILD PSYCHOLOGY
CLASSICS
CONTEMPORARY NOVEL
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DRAFTING
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ENGLISH COMPOSITION
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ESSAY WRITING
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LATIN
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LITERATURE
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WRITING
MARKETING
MATHEMATICS
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PSYCHOLOGY
PUBLIC HEALTH
PUBLIC SPEAKING
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Good Times, P. O. Box 640, Hollywood, Cal., desires short-stories of 1000 words, also between 2500 and 4000 words, verse, jokes, and fillers, but makes no payment.

The New York Evening Graphic, sensational Macfadden tabloid newspaper, passed into bankruptcy and ceased publication with the July 7th issue.

Comfort, Augusta, Me., is not at present in the market for any sort of material.

Southern Features, P. O. Drawer 1073, San Antonio, Tex. (formerly Laredo, Tex.), writes: "We purchased over 600 photographs last month from free-lance contributors, and I believe this month's quota will exceed that. We are in the market for more photos than ever at this time, do not use rejection slips, and attempt to treat all contributors with the greatest consideration possible. We endeavor to report on all material within 24 hours. This syndicate specializes in news features out of Mexico; it also likes full-face girl photos, freak photos, and general feature material. Payment is stated to be at good rates. Paul Gibson is art editor. Photos must be exclusive and uncopyrighted.

A fraud order has been issued by the post office department against the National Composers' Ass'n, 27 W. Kimball Hall, Chicago, together with associated services, or names under which it operated, including Artcraft Publishers, the Artcraft Publishing Co., National Writers' Ass'n, and Fine Arts Service.

Adventure, 161 6th Ave., New York, is now buying only exceptional stories, owing to a crowded inventory, but is carefully reading all stories submitted.

Black Mask, 578 Madison Ave., New York, will be buying very little fiction until October.

Children's Playtime, Cleveland, Ohio, as well as *Every Child's Magazine*, Omaha, Nebr., has been absorbed by *Child Life*, 536 S. Clark St., Chicago.

The Grade Teacher, 425 4th Ave., New York, is now published by Roy Walker, formerly Eastern manager of *Nation's Business*. Miss Florence Hale continues as editor.

Modern Medicine, 84 S. Tenth St., Minneapolis, is announced as a new monthly magazine devoted to digests of current medical literature.

Ballyhoo, 100 Fifth Ave., New York, is reported to be overstocked with gag and cartoon material.

The American Radio and Television Agency, 2730 Windsor Ave., Chicago, which announced itself as in the market for radio material for syndication, is reported to have made no report on material and ignores letters of inquiry.

Woman's World, 4223 W. Lake St., Chicago, is out of the market for several months, except for "Postman's Whistle" page contributions.

Battle Stories, 529 S. 7th St., Minneapolis, Minn., "is decidedly in the market for short short-stories of the World War and will welcome with open arms contributions from writers who have been endeavoring to specialize in the shorter lengths for the slick paper magazines. The ideal lengths for these short shorts call for manuscripts of 800, 1500, 2500, and 3500 words which, with title and illustrations, would fill one, two, three, or four pages," writes Douglas Lurton, assistant managing editor. He adds: "From time to time we have endeavored to secure short thrilling dramatic action stories in these lengths with rather indifferent success, but we are still optimistic enough to try. Roger Fawcett, associate editor of *Triple-X Western*, is seeking Western yarns in the same lengths." Payment is at 1 cent a word on acceptance.

Fulton Oursler, editorial director of *Physical Culture* and *Liberty*, of the Macfadden publications, 1926 Broadway, New York, recently stated that the last list of thirty manuscripts purchased for these magazines contained more names of new writers than ever before.

The Family Circle, 101 Park Ave., New York, is announced as a new illustrated rotogravure weekly to be distributed through chain groceries. Harry Evans, motion picture critic of *Life*, is editor.

Mail addressed to Criterion Pub. Co., 1118 Chestnut St., Philadelphia, is returned unclaimed.

PRIZE CONTESTS

Trails, a literary magazine of the outdoors, Esperance, N. Y., offers a first prize of \$3 and second of \$1 for outdoor poems used in its autumn issue, and a first prize of \$2 for a prose article under 1000 words.

Tydol, a motor oil, offers prizes of \$2000 to \$10 for true stories in a contest closing August 20. Obtain entry blanks and conditions from local Tydol or Veedol Motor Oil dealers.

The Prairie Playmakers of Omaha, Hospe Bldg., Omaha, Nebr., announce a playwriting contest. The prize award is \$25. Each play must be of three acts, or about two hours, in length. Authors must be residents of Nebraska, Kansas, Missouri, or Iowa. Closing date, August 15.

Popular Homecraft, subtitled The Homeworkshop Magazine, published by General Publishing Co., Inc., 737 N. Michigan Ave., Chicago, is conducting a contest in which prizes are offered ranging from \$250 to \$5 in tools or cash, for articles on how to build practical and useful articles that may be made in the average home workshop. Address the contest editors for particulars.

The Visking Corporation, 4311 S. Justine St., Chicago, is awarding monthly prizes for recipes in which sausage in some form is used. Each month during 1932 there will be one award of \$10, three of \$5 each, five of \$3 each, and ten \$1 prizes. Intending contestants should write for free booklet containing entry blank and recipes already published. Address Ruth Farr, Director, Sausage Research Dept., at the above address.

The Richfield Oil Company, through the Pacific Coast National Broadcasting Chain, offers monthly limerick contests open to Pacific Coast residents. Entry blanks can be obtained from all Richfield Oil stations in California, Oregon, and Washington.

Sunset, 1045 Sansom St., San Francisco, publishes a weekly *Kitchen Cabinet Supplement*, devoted to recipes, cooking ideas, etc., and distributed through food stores of the Pacific Coast. Weekly prizes are awarded for cooking ideas, menus, and recipes.

E. R. Colvin, 6142 Sheridan Rd., Chicago, writes: "I am particularly interested in fine prose, and I believe that there are careful writers who are interested in writing as a fine art. I am offering a prize of \$50 for the best prose composition submitted before January 1, 1933, a second prize of \$25, and five other prizes of \$5 each. The word limit is to be not less than 500 words, not more than 15,000. More than one composition may be submitted by the same writer. Manuscripts worthy of consideration will be returned January 1, 1933, if accompanied by stamped, self-addressed envelope. The prize-winning manuscripts will be returned to their owners with the prize money. I am to be the sole judge."

MANUSCRIPT CRITICISM

FOR those who are not lured by large promises but desire really professional instruction, sympathetic frankness instead of flattery, and a teacher with a thorough knowledge that does not have to rely upon endless technicalities and formal rules. Mr. Hoffman's standing in the magazine world is known. An editor for 25 years (*Adventure*, *McClure's*, *Delineator*, etc.) he is particularly known as friend, helper and developer of new writers. His two books on fiction writing are standard; he has proved his own fiction ability. Individual instruction only; no classes, no set courses, no assistants. No marketing—that is a specialty in itself, requiring full time for best results. No poetry, plays or scenarios. A specialty is made of "one-man" courses, the course in each case being entirely dependent upon the needs of that case. Write for Booklet A.

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Edited by J. BERG ESENWEIN

A Magazine of Real Help for All Who Write.

MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

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FALSE EDITORIAL ECONOMIES

"EXPERIENCED writers," declared R. A. Sullivan, president of the National Association of Business Writers, in a recent open letter to writers, editors, and publishers, "know that it has held true throughout the present difficult period that the editor who, in times of prosperity, wanted steady, dependable service and encouraged writers by good rates, has the most advertising and best circulation support today. This is an important statement, both to writers and editors. It is important because it is proof of something most business offices might like to deny, but must admit in view of current developments; it is sustained quality of editorial content and leadership which determines the financial success of any business publication."

Despite the principle emphasized by Mr. Sullivan, false editorial economies are now rampant in the business paper field. There has come an alarming increase in the use of "free publicity" material of manufacturers. Editors are undertaking to write entire magazines, trying to get by correspondence with sources material which, experience of years has proved, can only be expertly secured (often secured at all) by professional writers on the ground. Clipped material is published in unlimited quantities. Rates are cut, and the incompetent writer at a low rate receives preference over the expert at a fair one.

There is a condition of editorial demoralization which undoubtedly has much to do with the rapid decline in advertising volume of recent months. Business publishers learned years ago that editorial contents of high effectiveness were absolutely needed if the subscription patronage of the trade was to be held. In the best of times, many magazines could not hold circulation with the editorial matter they are now presenting.

On optimism on the long-view, R. A. Sullivan offers constructive suggestions in the present situation. He recognizes two types of editors. "One has fought a good battle for a decent editorial budget, but lost." He would have business writers work with these men who are doing the best they can for writers. The second group he describes as "depression grafeteers." They make the depression the basis of a demand, unnecessary, for the best copy at cut-rate prices. Avoid them, urges N. A. B. W. president.

Sullivan believes that business publishers should make a determined appeal for advertising patronage; their arguments, (1) the value of business paper advertising, (2) the responsibility for trade progress which the business paper bears. He declares that publishers should get out better magazines than ever, and that it will pay them to do so.

MORE SYNDICATES

AN individual renting a post office box at Phoenix, Ariz., and possessing a hotel address at Wichita, Kans., is offering shares in the "Authors and Writers Press Syndicate." Judge Joel E. Smith is the name. The enthusiasm with which "Judge" Smith discusses press syndicates causes us to wonder how much he really knows about them. Our slant

on syndicate management is that it is very difficult. Many attempt—few are successful. Writes "Judge" Smith:

"Never have we heard of a failure by a Press Syndicate that used just average diligence in carrying on its work. We are determined to operate this with a greater efficiency than obtained in any other known syndicate . . . Judge Joel E. Smith, who initiated this, has had a most wonderfully successful experience as an editor and publisher—and as a writer. His knowledge in these matters is second to no other. . . ."

THE AUTHOR & JOURNALIST advises its readers not to buy stock in any beginning press syndicate. Hardly a month goes by but that an enterprising man in Grand Rapids, Wichita, Atlanta, Buffalo, or some other city, sends a statement to us for publication. Many of these are in the business paper field. During the past six months we have received dozens of complaints against a syndicate operator with Denver headquarters to whom we refused publicity two years ago, but who obtained it elsewhere—to the grief of many writers. There is no basic objection to a commission plan, which is offered by nearly all these schemes; but there is a very serious objection to writers dealing on such a basis with men who have no financial responsibility.

Not only, in many cases which have been reported to THE AUTHOR & JOURNALIST, does the syndicate fail to sell a client's manuscripts, but the client finds it difficult to secure the return to him of literary material of considerable value. Repeatedly, such enterprises fail to pay a client the full amount due him.

LITERARY MARKET TIPS IN THE TRADE, TECHNICAL AND CLASS JOURNAL FIELD

Ernest A. Dench, Ho-Ho-Kus, N. J., invites submission of photographs for his editorial service. "I am interested in glossy black, unmounted photographs (no smaller than 5x7 or larger than 8x10; small prints enlarged to such sizes are available) of attractive displays arranged by farmers' roadside markets—the kind that cater to passing motorists and specialize in products from the owner's farms or neighboring farms. Kindred subjects are striking roadside market signs or unusual buildings. Photos of car owners shopping at these stands make good action subjects. I am not interested in roadside stands retailing hot dogs, pop, and other city-manufactured items. "I can handle such prints (several of each subject) on a consignment basis. I have editorial outlets for such subjects at \$2 to \$4 a print; in rarer cases, \$5 per print. I divide the gross returns fifty-fifty and assume all the distribution expense and work. I make regular monthly settlements. I also handle photographs of striking store window displays and interiors on the same basis. I am especially interested in 1931 Hallowe'en and Christmas subjects." Mr. Dench has been dealing with writers and photographers for many years, and has a fine record of dependability.

WHAT YOU DESIRE —

Radio

Anne Ellsworth is the author of her own continuities going over the air in a daily feature from station KPRC, (Houston, Texas).

Play

"Tomorrow," a clever one-act comedy by Elizabeth M. Cullis, Chicago, Ill., has just appeared in booklet form.

Short-Story

Madge Macbeth, Ottawa, Canada, is the author of the leading story, "The Goose's Sauce" in the October Chatelaine (Toronto).

Article

The Atlanta Journal Sunday Magazine for October 18 featured an illustrated article by Nell Bates Penland, Waycross, Georgia.

Novel

"The Climbing Path," a novel written by Corinne Harris Markey in collaboration with Louis C. Whiton, has been purchased by Alfred H. King, Inc.

\$400 Prize

One of Beulah Rose Stevens' stories was recently awarded a \$400 prize from the Macfadden publications, and two other stories have been sold to the same organization.

Humor

The "Liza" stories of Demma Ray Oldham, Oceanside, Calif., are great favorites with Pictorial Review readers. "Liza Turns the Tide" appeared in April, and "Liza Rides the Storm" in the August number.

Poetry

Francis M. Frost, of Vermont, is attracting much attention with her poetry. She had remarkable poems in the July Ladies' Home Journal and in the Delin-eator for the same month "Planting," an exceedingly imaginative poem, appeared.

The pupils of Dr. Esenwein and his staff are selling their work because they are taught to do so. One student has just reported sales of \$600 in one week; another has recently won a large prize; another just sold her first story.

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You want to be successful—and we are anxious and ready to help you. We have helped many others. Mothers, business men, teachers, clerks, stenographers have supplemented their incomes and have satisfied heart-felt longings by means of our professional courses in writing.

These pupils are actually selling all kinds of manuscripts—feature stories, playlets, poems, textbooks, articles, etc., as well as novels and short-stories. They are successfully engaged in all kinds of enterprises.

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Send one of your manuscripts to Dr. Esenwein and he will give you frank advice without cost.

Tell him what you want to do. Tell him what your problems are. If you have no manuscript to send, write a confidential letter regarding your aspirations. You may safely confide in Dr. Esenwein. He will make a recommendation.

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I am sending a short manuscript (or confidential letter) for Dr. Esenwein's advice. 20c in stamps or coin is enclosed for return. Check what you are interested in—short-stories, novels, plays, poems, articles.

Signed _____

Address _____

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In either case you will need **PLOTTO: A New Method of Plot Suggestion for Writers of Creative Fiction**, by William Wallace Cook. Indorsed by such famous editors as Col. S. S. McClure, and used and recommended by such noted authors as H. Bedford-Jones, Erle Stanley Gardner, Vic Whitman, Hubert LaDue, Marshal South, Hugh B. Cave, Laurence D'Orsay, and others. Satisfaction guaranteed. Send stamp for descriptive booklet.

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IN WRITING TO ADVERTISERS, MENTION
 THE AUTHOR & JOURNALIST

Certified Milk (official magazine of the American Association of Medical Milk Commissions, Inc., and of the Certified Milk Producers' Association of America, Inc.), 1265 Broadway, New York, requests that no free-lance material be sent it, as it only buys features on specific order. Harris Moak, M. D., is editor, George B. Spencer, managing editor.

Electric Refrigeration News, Maccabees Bldg., Detroit, Mich., again requests that no photographs be submitted unless they have people—life—in them.

Outdoor America, 222 N. Bank Drive, Chicago, is accepting no additional material for the balance of 1932, according to a letter received by a contributor from Cal Johnson, editor.

Mail addressed to *Aero Mechanics*, 381 Fourth Ave., New York, is returned to sender stamped, "Not at address given."

Furniture Record & Journal, 200 N. Division St., Grand Rapids, Mich., is now under the editorship of John M. Nind, Jr. The chief need at present is for merchandising ideas, concisely written. Payment is at 1 cent a word several months after publication (a temporary condition).

The Gage Publishing Co., 239 W. 39th St., New York, has recently been paying contributors for material published as far back as October, 1931. It is suggested that any writer who has not been paid for material published prior to the sale of *Electrical Installation* to Magazines, Inc., Chicago, should get in touch immediately with the Gage Publishing Co.

Laundry Age, 1478 Broadway, New York, can use a limited number of "how" articles on operating methods (wage plans, new processes, economy ideas, and production efficiency systems), unique advertising campaigns, selling, efficient record-keeping and cost analysis. J. M. Thacker is editor. Payment at fair rates is made the month of publication.

Factory & Industrial Management, 330 W. 42d St., New York, is a market for short, illustrated kinks, picked up by the writer in mills and factories. Payment is promptly made.

Popular Science Monthly, 381 Fourth Ave., New York is, according to Editor Brown, buying as much of its usual type of material as ever, and still giving prompt decisions and immediate payment. "We are buying because the material we publish must always be fresh and new. We report the news of science and mechanics immediately it breaks. We save nothing for future use because we cannot afford to serve stale or warmed-over material to our readers."

Western Machinery World, 500 Sansome St., San Francisco, announces, through its editor, C. A. Hand-schin, that it will have no appropriation with which to pay for contributions until further notice.

National Sportsman, a contributor writes, is now located at 108 Massachusetts Ave., Boston. Instead of low rates, as listed in our last Quarterly Market List, the publication pays 1 cent a word, according to our informant.

Dry Goods Economist, 239 W. 39th St., New York, has been somewhat erratic in payments for some months. Occasionally an article seems to be paid for on acceptance, but the majority of checks are received so long after submission one feels that "payment on publication" is general.

Municipal Sanitation, 24 W. 40th St., New York, is at present overstocked, according to F. Shepperd, editorial director.

The Home Experimenter, Hales Corners (also announced as at Milwaukee), Wis., announces that publication plans have been abandoned for the present.

IMPORTANT TO WRITERS

"The new writer has no chance" is a complaint sometimes voiced. It is unjustified. Clients of mine—every one a "new writer"—have sold to practically all markets, including Saturday Evening Post, Collier's, Red Book, Woman's Home Companion, Ladies Home Journal, Pictorial Review, Cosmopolitan, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Several had novels published and plays produced. One had a musical comedy produced.

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Edgebrook Studio, Rowley, Mass.

Commercial Photographer, Caxton Bldg., Cleveland, requests: "Please do not list this magazine nor our other one, *Abel's Photographic Weekly*, as we have more material on hand than we can use for months, and are therefore entirely out of the market at present."

National Builders' Supply Dealer, 948 Builders' Bldg., Chicago, is solely interested in builders' supplies, the so-called "hard materials" such as cement, lime, gypsum products, steel specialties, etc. George A. Olsen, editor, writes: "Although the publication circulates to some extent among lumbermen, it is the lumbermen with a line of builders' supplies in whom we are interested. We are not in the market at this time for special articles of any sort. About all we could use would be inch articles of a newsy nature. Our rate of compensation is 25 cents a column inch." (Note: This information varies widely from that received and published in our July Market Tips.)

The Automatic World has been bought by the publishers of *Southern Florist*, 120 St. Louis Ave., Ft. Worth, Texas, and is in the market for a limited amount of material, both news and features, from principal cities. St. Louis, Kansas City and Philadelphia are not as yet covered by representatives. At present, rates will be about 1/2 cent a word after publication. Tom Murray is editor.

Gasoline Retailer, 54 W. 74th St., New York, is not purchasing material at this time, according to E. H. Smith, managing editor. Several contributors have reported loss of manuscripts sent to this publication.

Keystone Publications, 312 E. 12th St., Los Angeles, have been reported far behind in payments, and silent concerning manuscripts. One contributor, after having exhausted every known means of effecting payment direct, was forced to turn the account over to an attorney, who was successful in collecting it.

Ice Cream Trade Journal, 171 Madison Ave., New York, wishes the fact stressed that it is not interested in any articles concerning retail manufacturers of ice cream. Harry W. Huey is editor.

The Photo Miniature, 70 Fifth Ave., New York, is a monthly magazine devoted to photography. "It is in the market for monographs of 12,000 to 15,000 words and illustrations, covering some particular phase of photographic work—for example, telephotography. These should be concise, practical, from actual experience, with the technique boiled down, no waste words or 'talk.' Better submit outline of subject and treatment before starting work on monograph," writes John A. Tennant, editor. "No interviews, puffs of the work of a photographer, poetry, or biography desired. Payment is on acceptance at \$50 per monograph, covering all publication rights."

Mail is returned unclaimed from *Plumbing and Heating Contractors Trade Journal*, 515 W. Madison St., New York.

Canadian Business is to be the new title of *Commerce of the Nation*, Montreal, Canada, beginning with January, 1933. It is official magazine of the Canadian Chamber of Commerce.

The American Rifleman, Barr Bldg., Washington, D. C., Laurence J. Hathaway, editor, writes: "Our readers are the most expert class of firearms users in this country, and only those of their own kind can write for them. A writer who would attempt simply to 'read up' on our subject and then prepare an article would not have the slightest chance with us. It is our desire to encourage persons who really know firearms to submit material, but to discourage all others."

Western Wood Worker & Furniture Factory, 71 Columbia St., Seattle, Wash., is the slightly altered title of *Western Wood Worker & Furniture Manufacturer*. Beginning with the June number the publication became a pocket-size journal and is holding lengths to 800 to 1000 words, preferring the shorter length if the subject can be so treated. Nard Jones, editor, writes: "We find we can use very little outside material for the reason that it isn't written from the factory man's viewpoint. What the free-lance can do is to send us 800 to 1000-word interviews with executives in the wood-working and furniture manufacturing field, telling us *how* they met some business or factory problem. The person interviewed can be engaged in business in one of the eleven Western states. Our rates, 1/2 to 1 cent per word, payable immediately on publication. Reports go out within a week. We like to be queried first."

Writers are warned not to send material to *Furniture Merchandising*, Charlotte, N. C., Milton Samson, editor, as reports have been received that manuscripts used months ago have not been paid for, and the editor fails to answer all letters of inquiry.

Trained Men, 1001 Wyoming Ave., Scranton, Pa., D. C. Vandercook, editor, invites writers to submit ideas for articles in advance of their preparation. 1 cent a word up is paid on acceptance for suitable material.

The Painters' Magazine, 12 Gold St., New York, writes: "We assign all articles we wish written."

Outdoor Selling, 11 W. 42nd St., New York, does not answer inquiries concerning submitted manuscripts, according to a contributor.



COMMENDS A. & J. POLICY

Editor THE AUTHOR & JOURNALIST:

At the June luncheon meeting of the Magazine Writers' Association of Southern California we discussed at length your commendable stand in the matter of properly classifying magazines according to their method of payment.

While most writers will concede that it is a publisher's privilege to pay either on publication or on acceptance, as he sees fit, it is equally true that writers should be properly informed concerning various publishers' methods of payment, so that writers may determine whether they wish to do business with publishers on the terms of the latter. Obviously writers look to writers' magazines for data on methods of payment and if they cannot depend upon their own trade journals they can be easily subjected to publishers' whims.

There has been entirely too much careless listing of magazines, both as to rates and methods of payment, in other writers' magazines. It is a common occurrence to list magazines as paying on acceptance that have never paid on acceptance; to list other magazines as paying 2 and 3 cents when 1 cent is their top; and to list a maximum rate that appears to be a minimum rate.

While student writers may not be greatly affected by such listings and therefore may be indifferent, those who depend upon writing for their living soon "get off" such writers' magazines.

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Sincerely,

HAROLD J. ASHE, President,
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No formalities involved. If you want us to market your manuscript, submit it with reading fee (\$1.00 for the first 1000 words, 25 cents for each additional 1000) and return postage. If we consider it salable, we'll do our best to market it, deducting 10% of the sale price for our commission, if we succeed. If we do not consider it likely to sell, we'll return with a brief criticism stating why.

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The Author & Journalist Criticism Staff draws an analogy. As with automobiles, so with short stories, articles, verse. The most important part is the faulty part.

The faulty part may be of plot or of development. It may consist in the viewpoint, or in the unconscious use of a taboo. There are hundreds of other things which may be at fault.

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Before you write a manuscript, many things concern you. After you have written it, and it fails to sell, the faulty part is most important. Send your manuscript to *The Author & Journalist Criticism Department*, and receive the assistance of experts in locating faults and correcting them.

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